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ABSTRACT

This instructional resource, intended for grades three and up, includes an illustrated children's book and an audiotape. Also included is a teacher's guide written by Michael P. French. This resource tells the story of African American music in six main sections, beginning with its African roots and then describing five of the major styles of music: spirituals, blues, jazz, gospel, and rap. The book contains the annotation and lyrics for eight songs, one famous spiritual and seven original compositions by Leotha Stanley. Each of the five sections describing a different style of music ends with a song or two written in that style. Photographs and illustrations of influential African American composers and musicians accompany the text. Positive human values are emphasized in the text and music lyrics. An audiotape reproduces the eight musical compositions in sound. The teacher's guide contains practical activities that can be used for skill development, comprehension development and/or exploration into the writing process. Reproducible student activity sheets are provided, along with suggestions for interdisciplinary applications, and a glossary. (MM)

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ED 407 352

THE STORY OF AFRICAN AMERICAN MUSIC

IN SONG, WORDS AND PICTURES

SO 028 073

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By Leotha Stanley

Illustrated by Henry Hawkins

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Be A Friend

The Story of African American Music in Song, Words and Pictures

Composed and written by Leotha Stanley

Illustrated by Henry Hawkins

Zino Press

Zino Press Children's Books
Middleton, Wisconsin

Special thanks to:

- The principals, teachers, and support staffs of the schools I visit. You made me feel comfortable.
- The music teachers, especially Julie Cowing, Renee Forrest, and Bev Haimerl. My school residencies would not have run as smoothly without your input and organizational skills.
- The thousands of students I've worked with since 1991. You have helped show me that we can learn to appreciate each other and work together regardless of our differences.
- My family who hasn't seen me much because of the many hats I wear. This project will allow my mission to continue while giving me more time to spend with those I love.
- Zino Press for recognizing the need for this book and the staff of Zino Press for its patience during production.

It's important to be a friend who cares. – *L. S.*

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Dear Friends,

While I was growing up in Milwaukee, Wisconsin, I heard African American music on the radio, on TV, in church, and at dances. There was jazz, gospel, blues, spirituals. There was rhythm and blues, soul, Motown, and rock and roll. When I liked a piece of music I would buy an album or a tape of it. The *music* was there for me, but no one told me where it came from. It was only later that I learned where African American music came from and how it has influenced all other kinds of American popular music.

At my elementary school in the 1960s, I was one of only four African Americans. But I was able to share my culture with my schoolmates. We talked about such things as hair, about music, and about dance. But we were not taught about the important contributions that African Americans had made to our way of life. And that frustrated me. That's why I want to tell this story about African American music and the history that helped shape it.

I wrote the original songs in this book for some of the same reasons that my ancestors wrote their music: to send a message and to express my feelings.

My message is that it's time now for us to come together. We all need to understand how much we share. Music is an important way to communicate with each other. Walls can be torn down, spirits can be lifted, and wounds can be healed. All through music.

That is the spirit of all African American music, and that is the spirit of this book.

Leotha Stanley
Madison, Wisconsin
August 1994

Here's where you can find the songs

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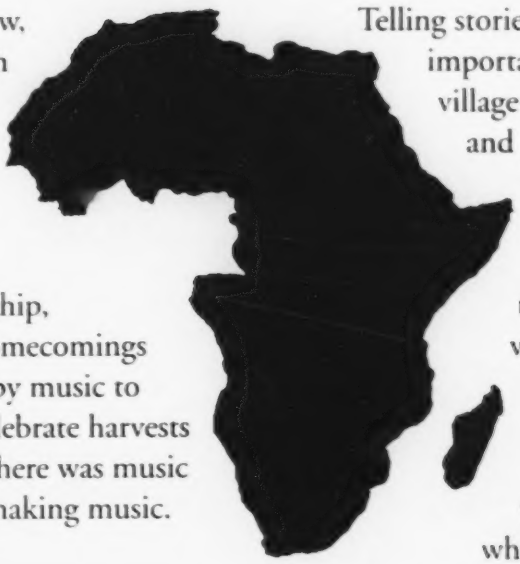
We Shall Overcome 44
Attitude Adjustment 46

African Music – The Beginnings

We are almost a nation of dancers, musicians, and poets. Thus every great event . . . is celebrated in public dances which are accompanied with songs and music suited to the occasion.

Olaudah Equiano (1789),
one of the first Africans to write a book in English.

As far back as we can know, music was almost as much a part of African life as speaking. There was music when a person was born, and music when a person died. There was music for worship, and music to celebrate homecomings from war. There was happy music to welcome guests and to celebrate harvests of food. And, of course, there was music just for the joy of making music.



Telling stories musically was very important to Africans. Every village had its special musicians and poets who would pass on the history of the village in song. They would also sing praises about their leaders or special visitors. Sometimes they would just sing about their feelings. For Africans, music was a way to tell each other what they were thinking.

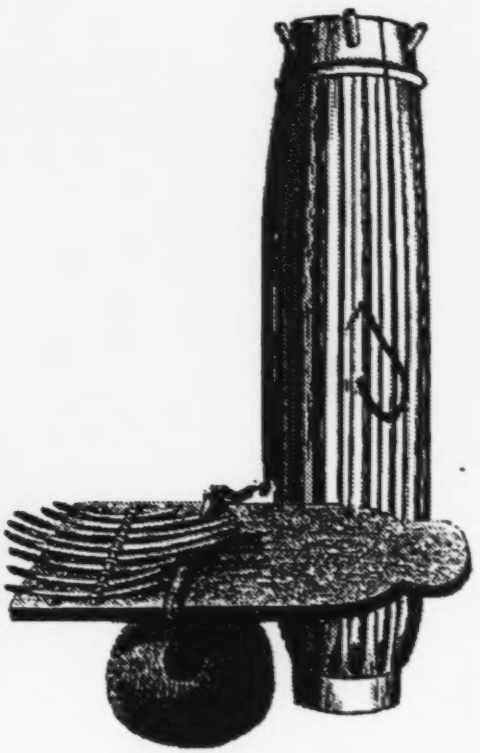
An 18th-century engraving of the city of Loango, near the mouth of the Congo River. African culture thrived on Africa's west coast, shown above.

One special way Africans "talked" with music was a style known as *call and response*. In call and response, a musician sings a line, then a group or chorus answers in some way. The chorus might repeat what the caller says, or they might sing something very different. As we'll see, call and response shows up in many types of African American music.

The Africans used many different types of instruments. Some of them were like harmonicas, fiddles, harps, and xylophones. Sometimes instruments were made to sound like human voices. This was another way to speak with music. But the most important instrument of all was the drum.

Drums were important in all kinds of ceremonies. Drums gave African music a strong rhythm and a lot of feeling and power. A drummer had to be a very good musician.

All of these things were important parts of African music. And because of some twists and turns of history, all of these and other African musical styles became important parts of American music.



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Spirituals

I looked over Jordan, and what did I see,
Comin' for to carry me home . . .
A band of angels, comin' after me
Comin' for to carry me home . . .

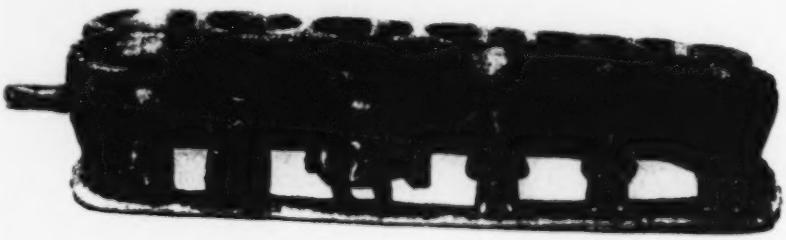
"Swing Low, Sweet Chariot"

Spirituals come from deep in the heart. They are often songs of pain. But they are also songs of hope. Spirituals come from a people who were sold into slavery, people who, even in their pain, made something beautiful.

These are examples of African art. Above is a bronze head from Benin. On the right is an Akan comb from Ghana. A game board from the Yoruba people is shown below.

Most of the people who planted the seeds of spirituals came to this country from different tribes and countries in West Africa.

These people had their own languages. They had their own cultures. They had their own families. And most important of all, they had their freedom.



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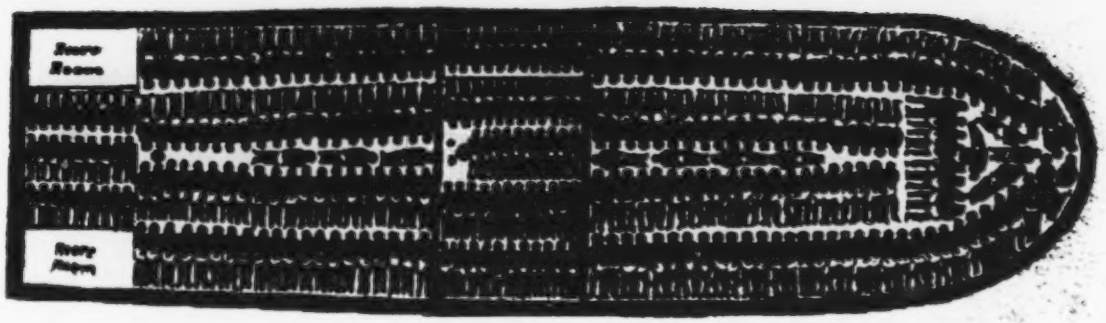
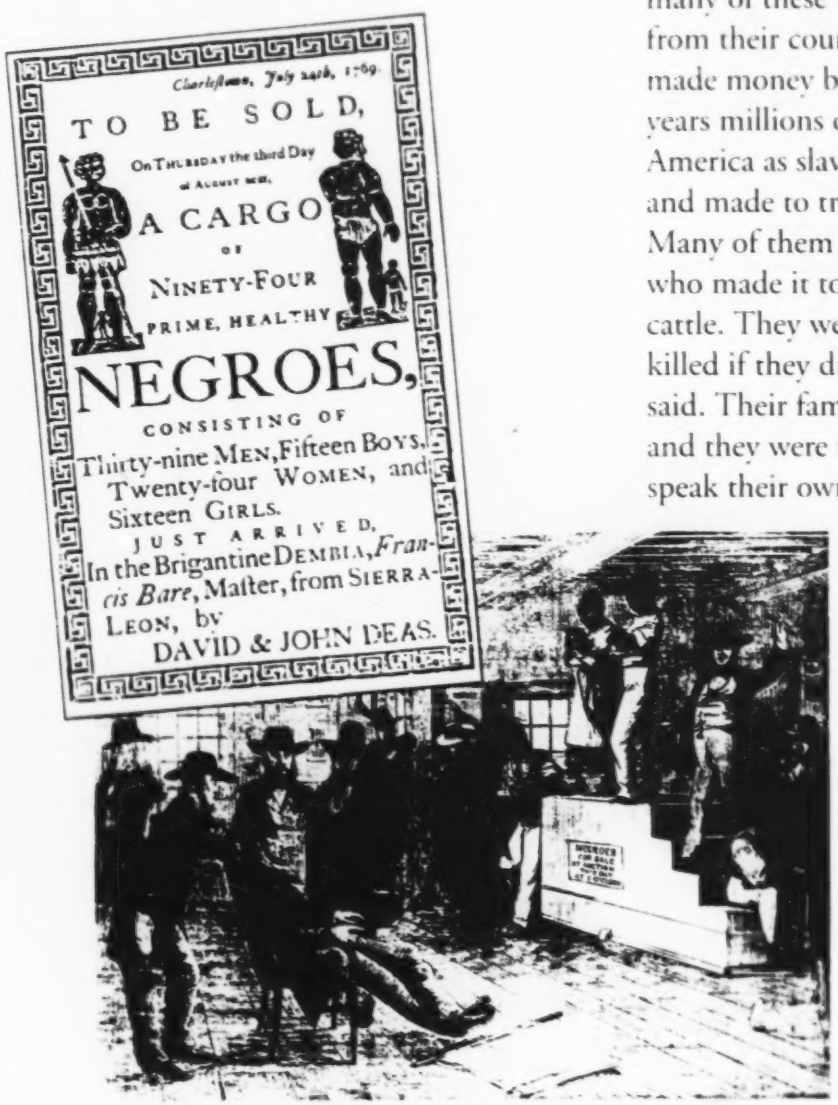
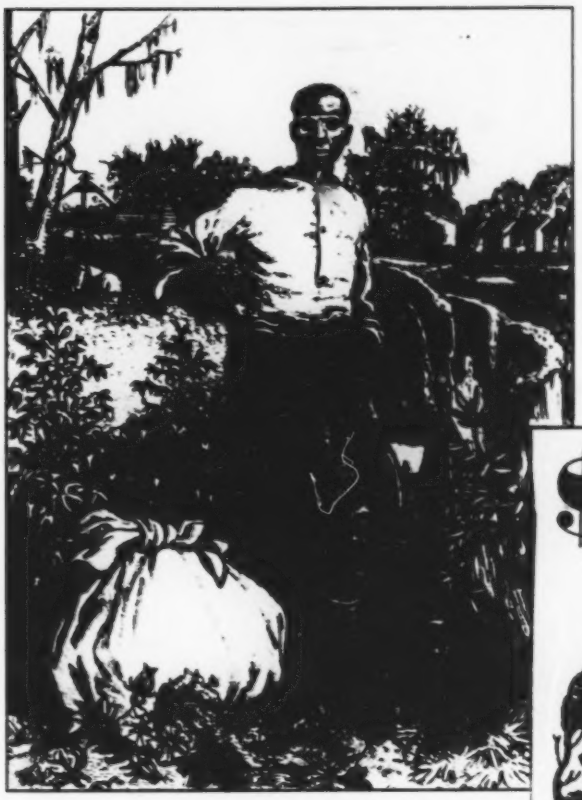


Every possible inch of a ship's hold was used to carry slaves, as the picture above shows. Once they reached America, slaves were soon sold at auctions.



But starting in the 1600s and lasting into the 1800s, cruel and greedy people took many of these West African people away from their countries by force and then made money by selling them. Over the years millions of Africans were brought to America as slaves. They were put in chains and made to travel on crowded ships. Many of them got sick and died. Those who made it to America were sold like cattle. They were beaten and sometimes killed if they didn't do what their "owners" said. Their families were taken from them, and they were told that they couldn't speak their own languages anymore. They had no freedoms or rights the way other people did.

But these people did not lose their bravery and pride. And they did not give up their memories. This was especially true with their music. Music helped keep Africa alive in their hearts.



Many slaves fled the plantations and escaped to the North.

$150 REWARD

RANAWAY from the subscriber, on the night of the 2d instant, a negro man, who calls himself *Henry May*, about 22 years old, 5 feet 6 or 8 inches high, ordinary color, rather chunky built, bushy head, and has it divided mostly on one side, and keeps it very nicely combed; has been raised in the house, and is a first rate dining-room servant, and was in a tavern in Louisville for 18 months. I expect he is now in Louisville trying to make his escape to a free state, (in all probability to Cincinnati, Ohio.) Perhaps he may try to get employment on a steamboat. He is a good cook, and is handy in any capacity as a house servant. Had on when he left, a dark cassinett coatee, and dark striped cassinett pantaloons, new—he had other clothing. I will give $50 reward if taken in Louisville; 100 dollars if taken one hundred miles from Louisville in this State, and 150 dollars if taken out of this State, and delivered to me, or secured in any jail so that I can get him again.

WILLIAM BURKE.

Hardstown, Ky., September 3d, 1838.

Up until about 1800, there were a few slaves in northern states. But from the beginning, most slaves were sold in the South. The slaves were forced to work in the fields, on plantations. They were not allowed to talk freely among themselves. So they found special ways to pass messages to each other.

One way was a kind of work song called the *field holler*. One slave would call out a line of a song, then another slave or group would call back, very much like the call and response music in Africa. The slaves used the music to make their hard work a little less boring. These field hollers could also be songs of great sadness.

Many of the white "masters" made the slaves learn the language and customs of white people. Some also taught their slaves Christianity. They thought Christianity would make the slaves more obedient. But it did something else. The new religion gave the slaves hope and helped them through the hardest times.

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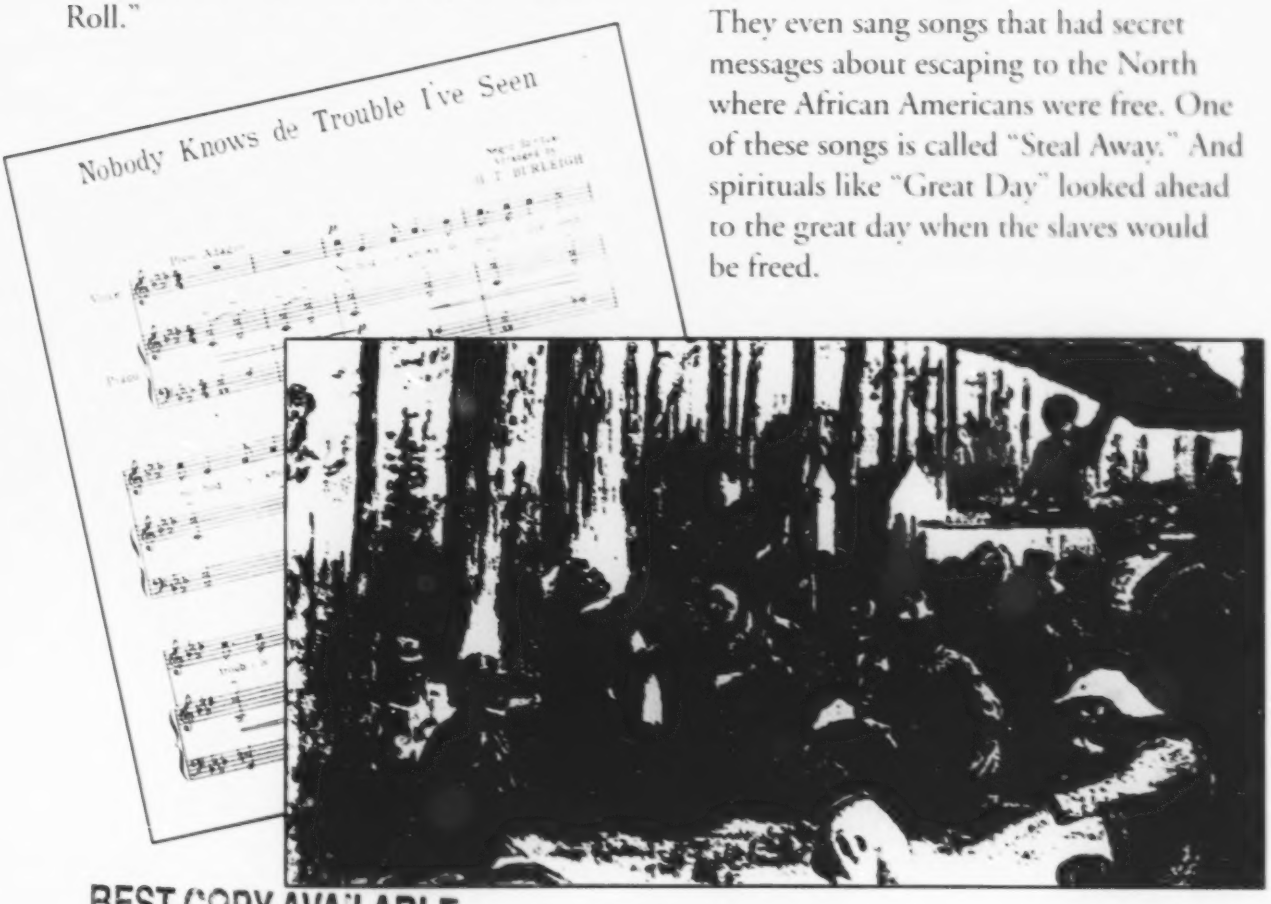
Often, groups of black people would sneak into the woods at night where they could pray to God in their own way. They could also speak out against the terrible wrongs that were being done to them. Black preachers would give the people hope. The people looked forward to a day when they would be free.

The new religion gave the slaves another way to express their feelings through music. The slaves would sing songs that made them feel good inside and take away some of their pain and anger. These songs might say, "God, I'd rather die and be with you than to be treated like this." The songs had names like "Nobody Knows the Trouble I've Seen" and "Roll, Jordan, Roll."

Religion played an important role in the slaves everyday lives. Turning to prayer was often their only source of comfort.

They even sang songs that had secret messages about escaping to the North where African Americans were free. One of these songs is called "Steal Away." And spirituals like "Great Day" looked ahead to the great day when the slaves would be freed.



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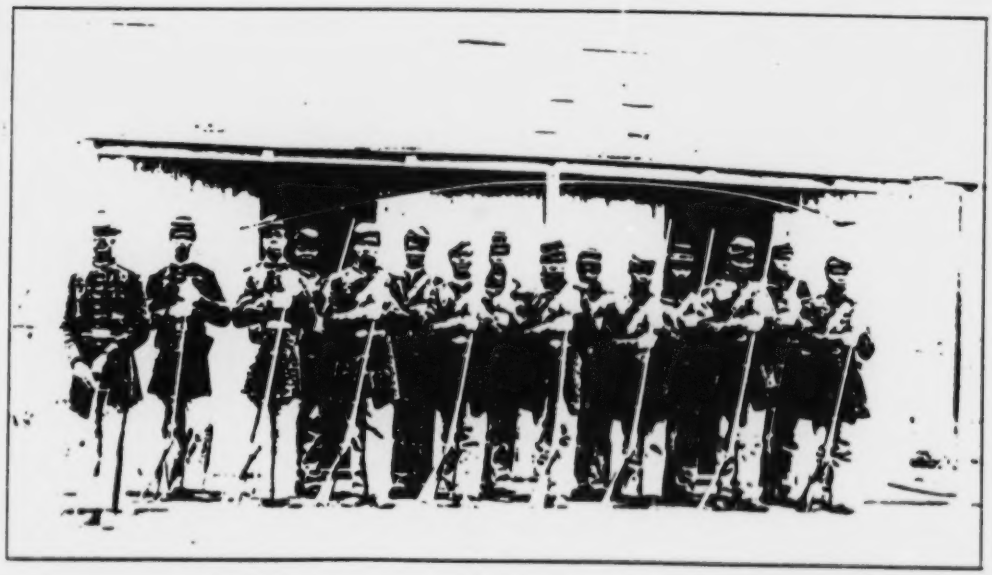
In 1863 Abraham Lincoln signed the Emancipation Proclamation, making all the slaves free men and women. They did not become truly free until 1865, at the end of the great Civil War between North and South.



These are members of the 107th Infantry Division, an all-black military group that fought for the North in the Civil War.

Great Day

Spiritual

Arrangement by Leotha Stanley

1

Great day, great day the right - eous mar - ching.

3

To Coda 𝄌

Great day, God's gon - na build up Zi - on's wall.

5

1st Verse

Char - i - ot rode to the moun - tain top. God's gon - na build up Zi - on's wall.

D.C. al Coda
7
God, He spoke and the char - i - ot stopped.
God's gon - na build up Zi - on's wall.
Coda
9
God's gon - na build up Zi - on's wall.
God's gon - na build up Zi - on's wall.
11
Rit.
God's gon - na build up Zi - on's wall.

2nd Verse

I was a mourner just like you.
God's gonna build up Zion's wall.
I prayed and prayed til I come through.
God's gonna build up Zion's wall.

3rd Verse

This is the year of jubilee.
God's gonna build up Zion's wall.
When my Lord set His people free.
God's gonna build up Zion's wall.

4th Verse

Don't want no cowards in our band.
God's gonna build up Zion's wall.
We call for valiant hearted men.
God's gonna build up Zion's wall.

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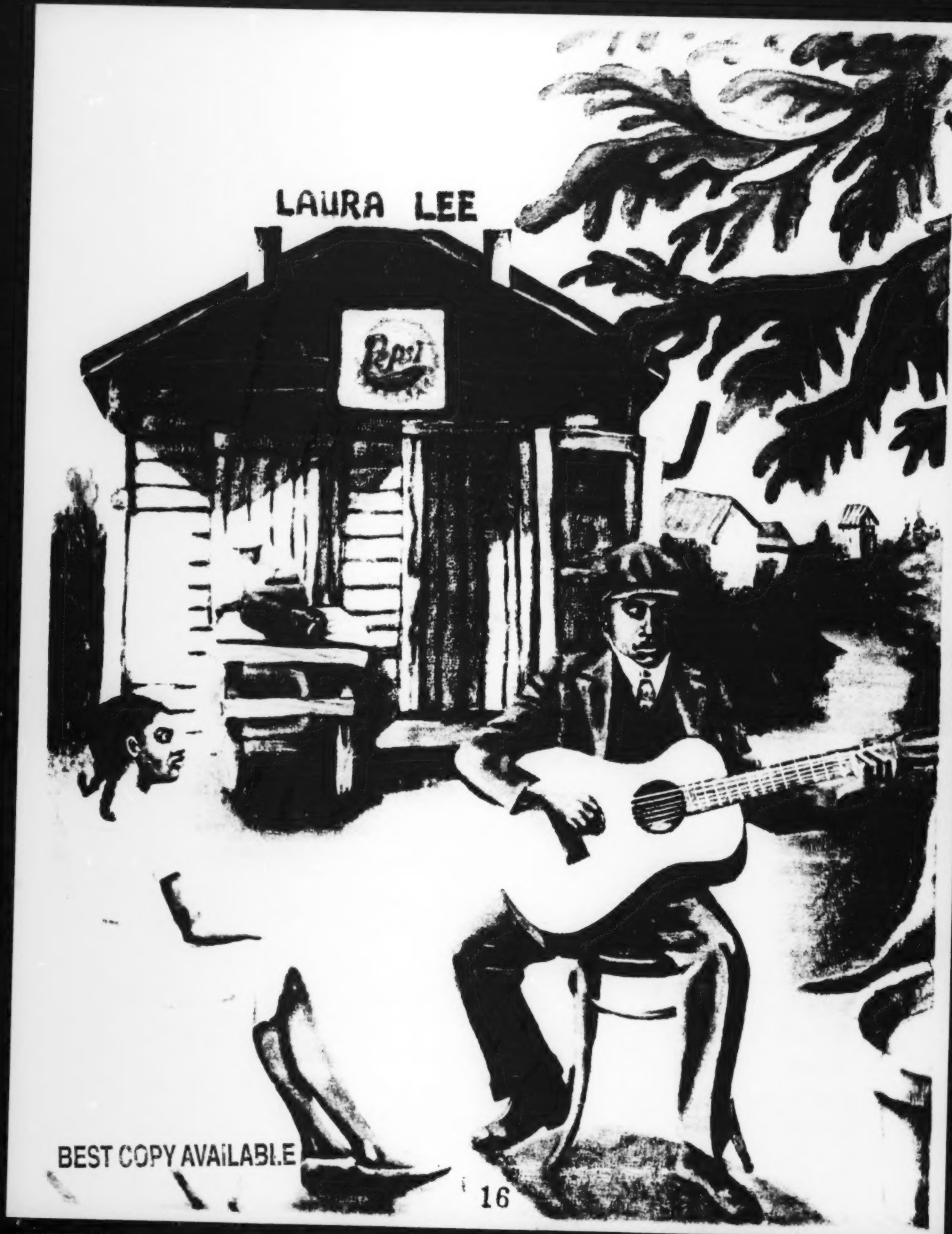

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BLU

The blues? Ain't no first blues!
The blues always been.
Old New Orleans fiddler.

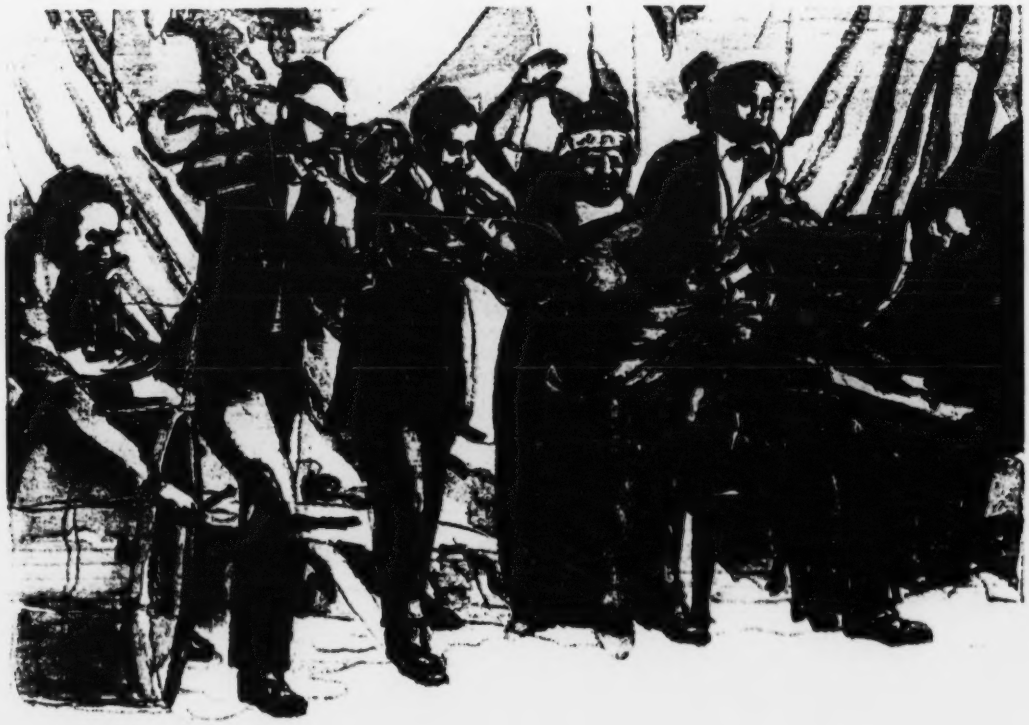
Have you ever heard someone talk about feeling blue or having the blues? When someone has the blues, that person is feeling sad or is just too tired to feel very happy. That's how blues music got its name.

Blues songs are sung with the same strong feeling as spirituals. In some ways the two types of music sound very much alike. But spirituals are religious songs, and blues music deals with the problems in life that people face every day. Many blues songs tell stories about a woman being bad to a man or a man being bad to a woman.

Here are a few lines from "Slave to the Blues" written by Gertrude "Ma" Rainey in 1926:

You see me ravin', you hear me crying,
Oh Lawd this lonely heart of mine,
Sometimes, I'm grieving from my hat
down to my shoes,
I'm a good-hearted woman that's
a slave to the blues.

Bessie Smith was one of the greatest blues singers of all time.



Gertrude "Ma" Rainey is shown here with her band. Many call her the "mother of the blues."

Like spirituals, the blues can have a sad sound and sad words. But not all blues songs are this way. Some are even funny. Others can calm you down when you're upset. Blues music can make you feel good even when the song is about something sad.

At the end of the Civil War, after the Emancipation Proclamation was signed, African Americans were finally free. But their lives were not easy. They had to work very hard to make a living. And they often had to put up with people who still wanted to treat them badly, just because of the color of their skin.

But as hard as life was for most of these former slaves, they were now free. And that meant they were free to try new things with their music.

This engraving shows a black man being kicked out of a railway car for "whites only."

For blacks in the South, life still consisted mostly of working long hours in the cotton fields.

Using instruments like guitar and harmonica, African Americans created blues music. Soon the sound of blues music could be heard wherever there was hard work in the fields.

Blues music started in the country. But blues singers wandered from place to place telling stories with their music. They would sing songs with names like "I'm a Po' Boy, 'Long Way from Home."

Soon people who lived and worked in the cities started playing blues music. In places like New Orleans, street peddlers would sell their goods by singing the blues to passersby.

A man sells fruit and vegetables on a city street.

W. C. Handy was the first person to make the blues really popular. He wrote his first blues song in 1912. His most famous song is "St. Louis Blues." Ma Rainey was one of the first to make a living by singing the blues. But in the 1920s and 1930s Bessie Smith became the most famous woman blues singer ever. She made the blues even more popular.

W. C. Handy

Blues musicians came to the North as part of a huge group of black Americans looking for a better way of life in the 1910s and 1920s. In the 1940s a new name was given to a kind of blues music that became very popular. This music was called rhythm and blues or R&B. White singers like Elvis Presley and Jerry Lee Lewis sang music that came out of this style.

Elvis Presley

During the 1950s this type of music was renamed rock and roll. Later, new styles of music, including soul, funk, and Motown also became popular.

But all of these styles started with the music of the blues and another kind of African American music called jazz.

Top R&B performer B. B. King continues to influence today's pop artists.

"School Blues"

The "School Blues" takes us along on a trip from kindergarten to grade five, showing us the hardships of elementary school along the way. Making it to sixth grade is a major accomplishment. There is so much homework to do! But after all is said and done, it's a trip that's well worth the effort. – *L. S.*

School Blues

With Feeling

Words and Music by Leotha Stanley

F B♭ F7 B♭ F B♭ B C
F7
When I was in kin - der - gar——— ten,
F7 F7
my first day at school, didn't know how to
F7
read or write,——— or tie my shoes.
B♭7 B♭7
I passed the first grade. The se - cond grade
F7
too. Don't know how I made it, with
F7 C
all that home - work to do. The third grade was

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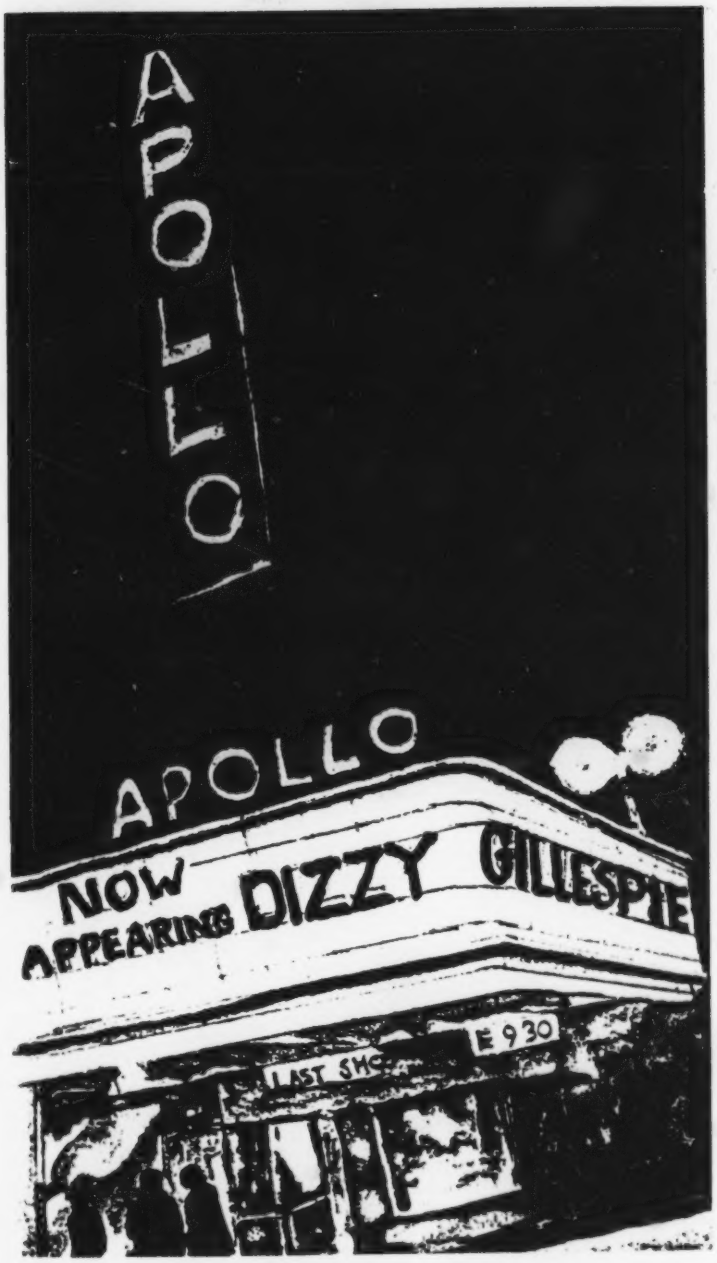
Jazz



Harlem's Apollo Theatre is still a place where many great black musicians perform.

Jazz is music that really deals with what it means to be an American.

Wynton Marsalis, in *Ebony*, February 1986

Jazz is exciting. Jazz is free. Jazz is music that makes you snap your fingers and tap your feet. And jazz can make you think.

In many ways, jazz music is like an expansion of the blues. But jazz is more complicated in the way it is made up, or composed. It is usually fast in tempo and makes you feel like dancing. Jazz is also a kind of music that people can change while they play it. This is called *improvisation.* Improvisation is an important part of jazz. It allows the musician to put his or her own spirit into a song.

Another important part of jazz is something called *syncopation.* Syncopation has to do with the rhythm of the music. It adds energy to the music.

Billie Holiday, above, is considered one of the greatest jazz singers of all time. On the right, a group of people do the Jitterbug at a Harlem nightclub in the 1930s.

Most songs get their rhythm from a regular beat. Syncopation happens when a strong sound is placed not *on* the regular beat but *between* the regular beats. Syncopation helps give jazz its special sound.

In many ways jazz is more about being yourself than any other kind of music. One jazz musician named Chico Freeman said: "To be a jazz musician you have to have a very strong belief in yourself. You have to be true to yourself in ways other people are not. You have to speak with your own voice."

Jazz was born when the African American people started to become freer to be themselves. It helped African Americans show their personal feelings. It gave them another way to talk about the things that happened to them and the way they felt. In spirituals, musicians sing about a life to come. In blues, they sing about this life. In jazz, musicians "talk" about the life of the mind.

A jazz record album from the early 1950s.

Beginning in 1915 and through the 1940s, many blacks moved from the country to the cities, where there were more jobs. One city they moved to was New Orleans. Some people say New Orleans is where jazz was born. People heard jazz there for the first time and began to play the music themselves. Before long, the New Orleans jazz style had moved to Chicago and New York. In a very short time, jazz was being heard all over the world.

The Tin Roof Cafe, pictured on this sheet music cover, was a popular New Orleans nightclub in the 1920s. It featured jazz and blues music.

Jazz was a new musical style that became very popular. But in many ways it was not new at all. Like blues and spirituals, it had its beginnings in the long-ago memories of the Africans who first came to America.

For example, the music of West Africa is known for its unusual rhythms. The strong sound of drums in the background gives the music a lot of feeling and rhythm. Jazz music uses drums in much the same way.

Jazz also uses instruments that often are made to sound like voices. Maybe you have heard the long wail of a saxophone or trumpet that sounds almost like a person crying out.

Saxophonist John Coltrane

Some say that a style of piano music called ragtime was the beginning of the jazz style. Ragtime used syncopation to make its sound. In the 1890s, a piano musician named Scott Joplin wrote and played some of the best-known ragtime music. He came to be known as the "king of ragtime." His most famous song is "Maple Leaf Rag."

Scott Joplin

Other styles of African American music, like the blues, also played a big part in giving jazz its sound. Hundreds of African American jazz musicians and artists have become famous. Some of the best known are Duke Ellington, Count Basie, Louis Armstrong, Billie Holiday, Ella Fitzgerald, Miles Davis, Dizzy Gillespie, and John Coltrane. Not only did they help jazz become popular, they never stopped being popular themselves.

The Cotton Club in Harlem launched the careers of many famous jazz musicians.

Duke Ellington

Dizzy Gillespie

Ella Fitzgerald

"Brain Power"

This jazz song is about education and how important it is in our lives. Education is our BRAIN POWER. Without education we are not using all of the power our brains have. Education gets us ready for the real world. That is why it is so important to stay in school and graduate from high school. After all, graduation is our shining hour. — *L. S.*

"A Friend Indeed"

One way to make the world a better place is to help a friend in need. When one person is helped, then that person can help another. A kind word helps a lot when someone is feeling down. If you can notice that a friend needs a boost and you say or do something to make that person smile, then you are truly A FRIEND INDEED. — *L. S.*

Jazz

Words and Music by Leotha Stanley

Bsus/F♯ B Em
Ed - u - ca - tion is my
A C Bsus/F♯ B
brain pow - er. Grad - u - a - tion is my shi - ning ho ur.
Em A C
Ed - u - ca - tion is my brain pow - er. Grad - u - a - tion is my
Bsus/F♯ B To Coda After 3rd Verse Am7 1st Verse Bm7 Em
shi - ning ho ur. His - to - ry is a book of the past.
Am7 Bm7 Em Am7
I read and write in my Eng-lish class. In math we add it up to
Bm7 Em Bsus/F♯ 1.2.3. B
make it all clear. I get a lit - tle smar - ter at the end of each year.
Coda CM7 Bsus/F♯ B Em
(Spoken) I NEED POW - ER!
G9♭5/A A CM7 Bsus/F♯ B
I NEED POW - ER! I NEED

2nd Verse

In science, I learn how the grass turns green.
I keep the beat in music like a rhythm machine.
I wonder just how much my brain can hold.
Information in and out, the answer's untold.

3rd Verse

After middle school, there's senior high,
Working toward the day when my tassle will fly.
I've learned a whole lot more, I have the basic knowledge.
Diploma in my hand now it's off to college.

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Friend Indeed

Swing

Words and Music by Leotha Stanley

F7 Faug F6
Some-times when you're feel-ing— low, you need some-bo-dy—
Faug F Faug
that you know,— to perk you up when you're feel-ing— bad,
F6 F7 Gm
to make you hap-py when you're feel-ing— sad. If you're an F-R-I-E-
B♭/C Am C dim7/D
N-D friend in need— I'll be an
Gm B♭/C F
F-R-I-E-N-D friend in-deed.
A7♭9 Dm Faug/D
Hold your head up— high. Keep it to the— sky.
F/D G9 Gm
Sing a hap-py— song.
B♭/C F E♭/C F7 B♭M7
Your wor-ries will be— gone. Don't you dare look— down.
B♭dim7 Am
Don't you wear a— frown.
C dim7/D Gm B♭/C F
And soon you will see— how hap-py you can be.

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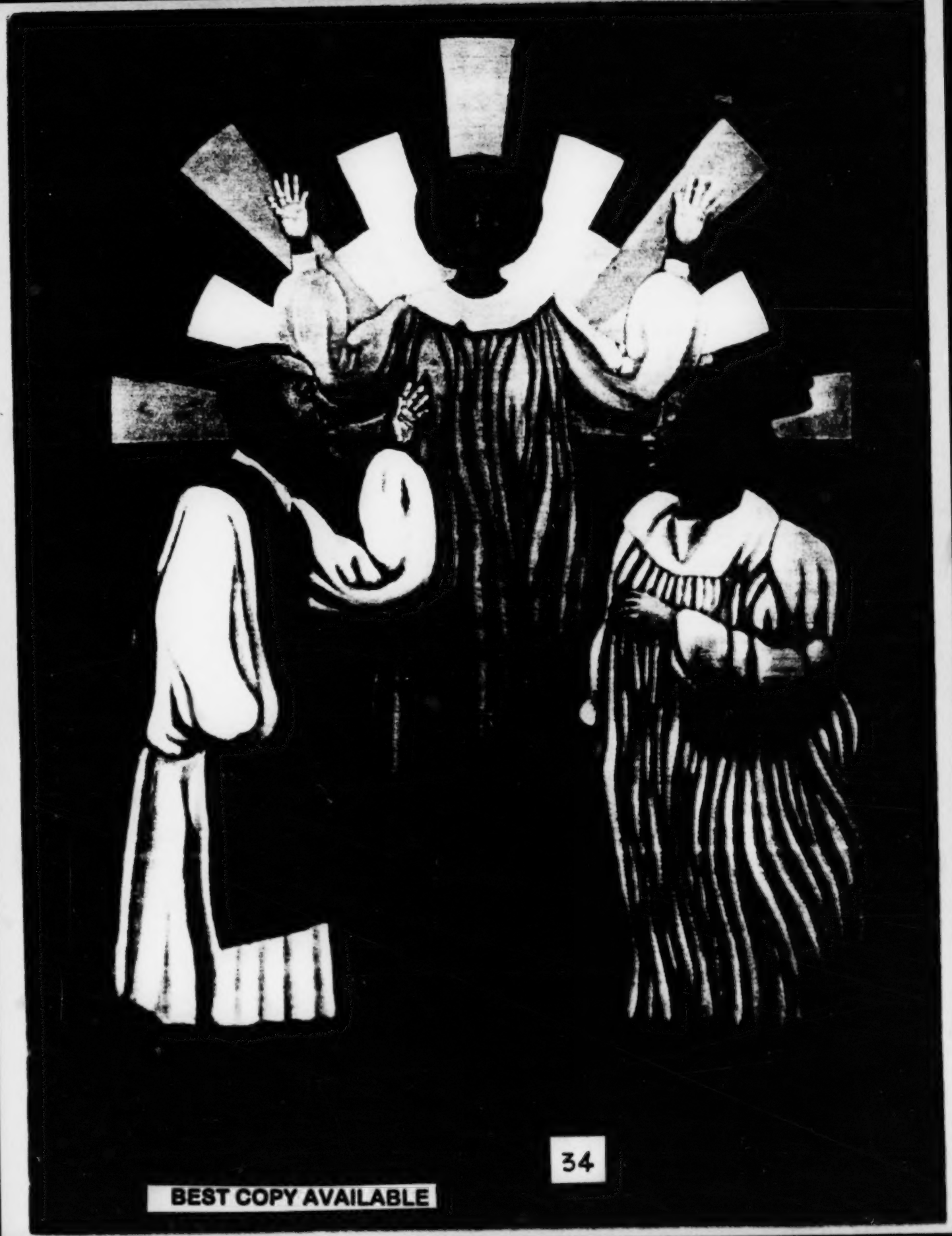

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GOSPEL

Thomas A. Dorsey

Down through the ages gospel was "good news."
Thomas A. Dorsey

If you can imagine what happens when you mix blues music with the comforting words of spirituals, then you know what gospel music is like. Gospel songs speak of hope, peace, joy, and love. In other words, gospel sends a "good news" message.

Mixing these two different kinds of music was the idea of Thomas A. Dorsey. Mr. Dorsey was a Chicago blues musician who wrote songs and played for great singers like Ma Rainey in the 1920s. He had also been writing some gospel songs. But after his wife and baby died unexpectedly, he turned all his energy to religion.

But Mr. Dorsey did not leave blues music behind. He took songs he wrote for church and played them to the music of the blues. Some church people were upset because they didn't think blues music should be played in church. But the people who went to the churches loved the new music because it spoke to their hearts. It gave a whole new hand-clapping feeling to church music and drew everyone into the songs.

In gospel music a chorus will often respond to, or answer, the main singer after a line of song. The chorus and singer will go back and forth in this way—just like the call and response music of Africa.

Body movement is another important part of gospel music, just as dance was important in African music. In gospel, the chorus will nearly always clap, tap, sway, or beat tambourines. One of the really wonderful things about gospel is that the audience is stirred by the music. The audience is encouraged to become part of the chorus.

Mr. Dorsey knew this would happen. Call and response is also an important part of some blues songs, and Mr. Dorsey knew the blues and how much people loved it. During his life, he wrote nearly 1,000 songs. His most famous is "Take My Hand, Precious Lord." He also introduced female backup singers to gospel music. Mr. Dorsey has been called "the father of gospel music."

Popular singers like Aretha Franklin, Sam Cooke, and Diana Ross all got their start by singing gospel music. The most famous gospel singer of all time is Mahalia Jackson. Another great gospel singer is Rosetta Tharpe. More recently, gospel artists like Take Six, Edwin Hawkins, the Mighty Clouds of Joy, and the Dixie Hummingbirds have helped bring gospel music to people of all races and religions.

Aretha Franklin

Mahalia Jackson

Mt. Zion Baptist Church Choir, Madison, Wisconsin. Choir director and author Leotha Stanley is seated at the organ.

"Be A Friend"

The way we treat other people is very important. Every person is different from every other person. And that's good. Wouldn't the world be a boring place if everyone was the same? Learning to love and appreciate all kinds of people for the way they *are* is the way to BE A FRIEND. And if we can't be a friend, we can at least be friendly! – *L. S.*

Be A Friend

Gospel

Words and Music by Leotha Stanley

1 C F C F

Take a sis-ter by the hand— tell a bro-ther yes he can— find a way to

4 C F G C F

make a friend— eve-ry-where.— Op-en up your hearts to all— ne-ver let your

7 C F C F G *To Coda* 𝄌

love be too small— al-ways find a way to stand tall— and be a friend who cares.—

10 F F/G Em Am Dm G

Say what you mean— and mean what you say.— E-qual rights for your neigh-bor— is

13 C C7 F F/G Em Am
on - ly fair play. U - ni - ted we stand, di - vi - ded we fall. We'll
16 D G
ne - ver have free - dom un - til there's jus - tice for all. Take a sis - ter
Coda
18 C7 F C7 F C7 F
Say what you mean and mean what you say. Say what you mean and
21 C7 F C7 F7
mean what you say. Talk' - n 'bout jus - tice. Talk' - n 'bout
23 C7 F7 C7 F7
free - dom. Talk' - n 'bout jus - tice. Talk' - n 'bout
25 C7 F7 C7 F7 C7 F7
free - dom. U - ni - ted we stand. Di - vi - ded we fall. U -
28 C7 F7 C7 F7
ni - ted we stand. Di - vi - ded we fall. Al - ways find a
30 C F G C
way to stand tall and be a friend who cares.

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Just Say No

With Feeling

Words and Music by Leotha Stanley

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"Just Say No"

No may be one of the hardest words to say. Some of our biggest problems might come when we want to say no but we say yes to please someone. For instance, drugs are very bad for us, and the people who sell and use drugs are bad for us also. Getting high on *hugs* is a better choice. Take a stand for the good things in life. To drugs and the people who use them, JUST SAY NO. – *L. S.*

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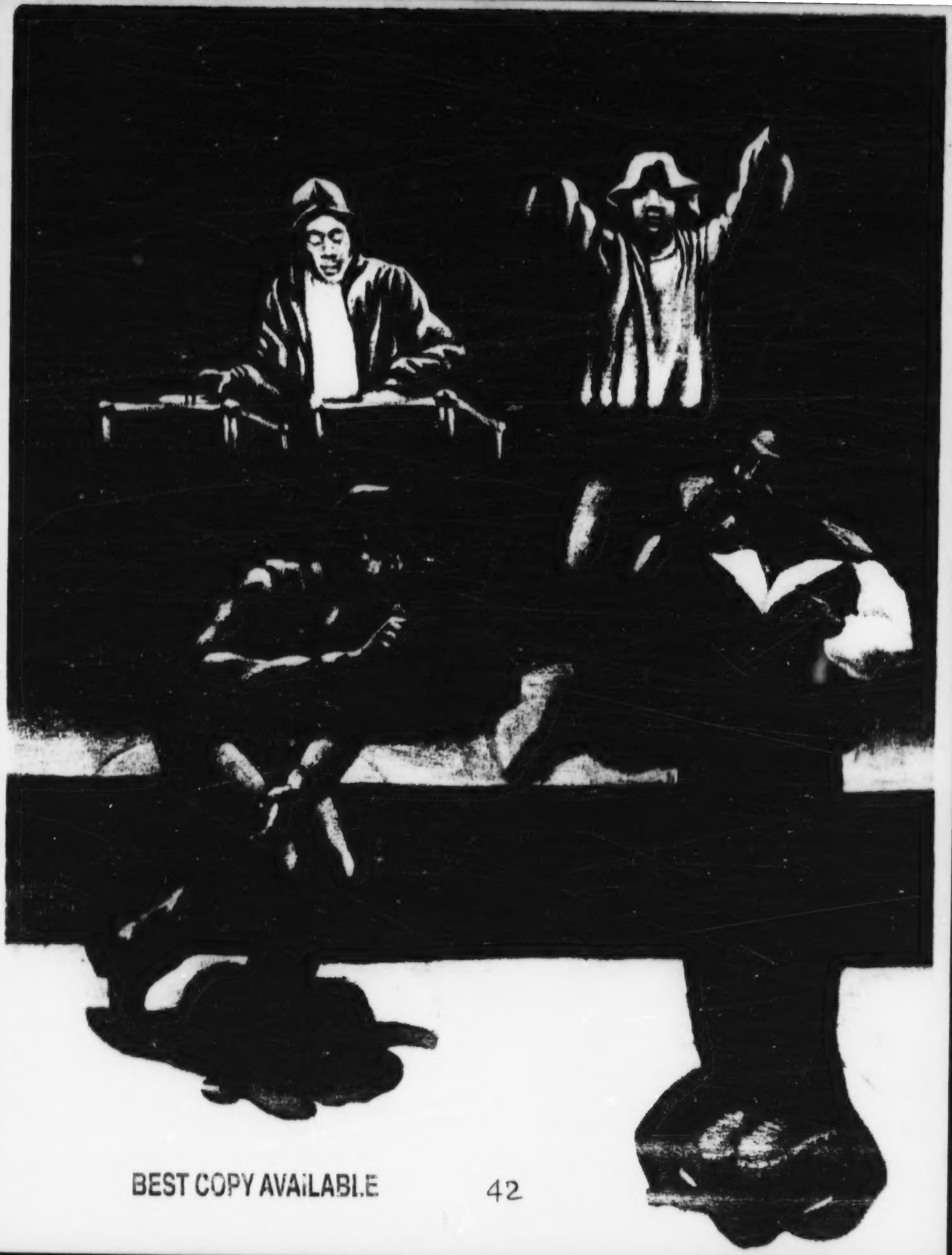

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Rap to me is emotions put to music.
Anthony I. Blevins, rap singer "Who's Dat"

Rap uses fast-talking words spoken with rhythm to a beat. Rap is one of the most popular forms of music with young people today. It is very cool, very hip, and very happening. But even rap had its beginnings a long time ago.

One of Africa's great traditions is storytelling through music. For hundreds of years, people shared news, gossip, and even insults in song. Men and women called *praise-singers* made up poems and songs about the great deeds of their leaders. Praise-singing is still done in Africa today.

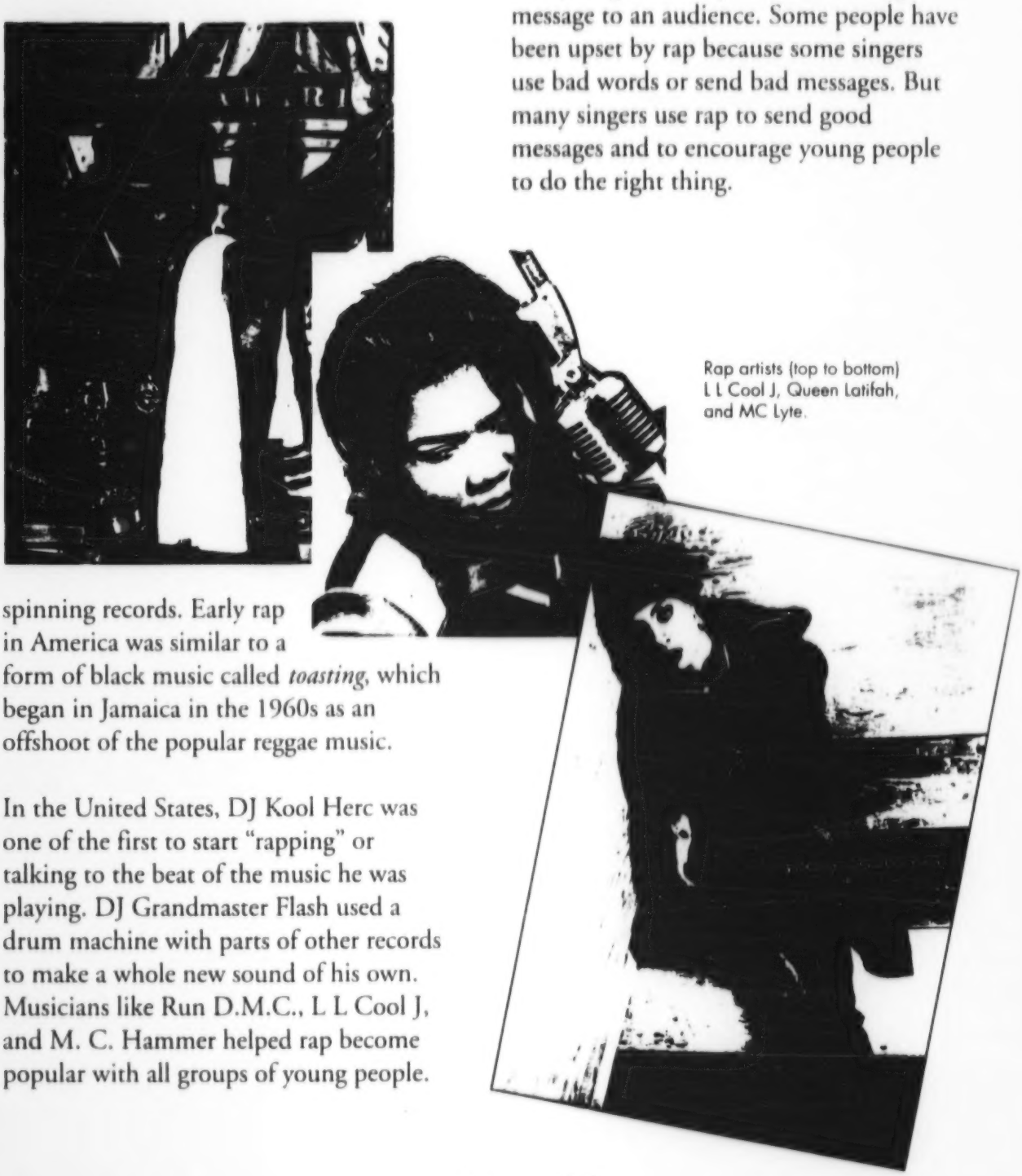
This custom of telling stories through poems and songs set to music found its way into the storytelling traditions of the old South. Then it found its way into the music of the blues. Later it became part of the patter of be-bop jazz and today's rap.

Rap music as we know it today started here in the late 1970s as dance music. It became really popular in the 1980s. Disc jockeys helped to start this style of music by making new beats and sounds while spinning records. Early rap in America was similar to a form of black music called *toasting*, which began in Jamaica in the 1960s as an offshoot of the popular reggae music.

In the United States, DJ Kool Herc was one of the first to start "rapping" or talking to the beat of the music he was playing. DJ Grandmaster Flash used a drum machine with parts of other records to make a whole new sound of his own. Musicians like Run D.M.C., L L Cool J, and M. C. Hammer helped rap become popular with all groups of young people.

Artists like Queen Latifah, MC Lyte, and Salt-N-Pepa opened the way for women in rap music.

Many singers use rap to send a strong message to an audience. Some people have been upset by rap because some singers use bad words or send bad messages. But many singers use rap to send good messages and to encourage young people to do the right thing.



Rap artists (top to bottom) L L Cool J, Queen Latifah, and MC Lyte.

"We Shall Overcome"

"Someday" isn't soon enough to overcome hatred and prejudice. We must do it today — NOW — immediately. It starts with each one of us and then we can pass it on. If you believe this in your heart, then you can convince more people to get involved in ending discrimination and injustice. WE SHALL OVERCOME sooner than someday. Let's try it today! – *L. S.*

"Attitude Adjustment"

Some of us have short fuses. When we are angry, it may take only a short while for us to explode. A good attitude can help us get through the times when we are disappointed with friends, parents, or teachers. If we adjust our attitudes, we can avoid fights or other kinds of trouble. We can move forward in life by reacting with thought and not anger, but only if we can ADJUST OUR ATTITUDE. – *L. S.*

Rap

Arrangement by Leotha Stanley

2nd Verse

Let's all get together, it's the way it should be.
Respect for one another like a family.
Brothers and sisters have to be as one,
Fighting for justice, to get the job done!

3rd Verse

We're all different down here under the sun.
We don't have to fight, we can simply have fun.
So, put down your knife, and put down your gun.
Black, White, Red, Yellow, We Shall Overcome!

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Attitude Adjustment

Words and Music by Leotha Stanley

2nd Verse

I said, "Teacher understand me, that's all I'm looking for.
Treat me like a person and I won't think you're a bore."
Then I worked a little harder, increased my aptitude.
We both came out ahead because we changed our ATTITUDE.
(Refrain, Measure 14 then Verse 3)

3rd Verse

I really thought it over, and found it plain to see.
How I react to what you do is certainly the key.
So, if you ever do me wrong, I won't come unglued.
I'll count to ten and say why not ADJUST MY ATTITUDE!
(Refrain, Measure 14, Refrain then Coda)

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The music goes on . . .

From spirituals to blues, from jazz to gospel to rap, African American music is a large part of America's most loved and popular music. And all of these styles continue to be popular even after other styles have come and gone.

Why do we like African American music so much? And why is it so important to American music? Does it talk to you? Does it help you express what you feel, or what you think? Maybe you should put a tape on your player and answer those questions for yourself.

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Zino Press
CHILDREN'S BOOKS

TEACHER'S GUIDE

BE A FRIEND

THE STORY OF AFRICAN AMERICAN MUSIC IN SONG, WORDS AND PICTURES

by Leotha Stanley

ABOUT THIS TEACHER'S GUIDE

This guide contains practical applications that can be used in conjunction with the book BE A FRIEND, THE STORY OF AFRICAN AMERICAN MUSIC IN SONG, WORDS AND PICTURES. The activities can be used for skill development, comprehension development and/or exploration into the writing process. Applications for use in other content areas and a glossary of terms found in the book are provided as well.

This guide was written by Michael P. French, Ph.D. Dr. French is an associate professor and the Director of the Reading Center at Bowling Green State University. He is a graduate of the University of Wisconsin and has been a secondary classroom teacher, K-12 reading specialist and Director of Reading in Minnesota and Wisconsin. He is former co-editor of the *Reading Teacher* column "In the Classroom" and has authored numerous journal articles on reading strategies.

GENERAL OUTLINE OF THE BOOK AND SUGGESTIONS FOR TEACHING

BE A FRIEND, THE STORY OF AFRICAN AMERICAN MUSIC tells the great history of African American music in six main sections, beginning with its African roots and then describing five of the major styles of music — spirituals, blues, jazz, gospel and rap. Along the way, it tells how the history of African Americans is intricately wound up with the story of American popular music.

The book also contains the annotation and lyrics for eight songs — one famous spiritual and seven original compositions by Leotha Stanley. Each of the five sections describing a different style of music ends with a song or two written in that style. Each section is punctuated with inspirational messages written by the author that further emphasize the positive values of the songs.

This book is intended for grades three and up and is excellent for use in many curriculum areas including social studies, music and multicultural learning. The following guidelines are provided as general suggestions for teaching with BE A FRIEND, THE STORY OF AFRICAN AMERICAN MUSIC:

1 - Music can provide an opportunity to look into the culture and history of a particular time. Study the musical styles showcased in this book as a way of understanding American history and society.

2 - Explore how these styles of music might have influenced and been influenced by events in the world around them. You might want to use different chapters of this book in conjunction with different social studies or history units.

3 - Many of the songs in BE A FRIEND are original compositions written in the style of different musical forms. Use these songs to explore how songs can grow out of different musical styles — often, out of more than one style.

4 - Encourage class discussion and participation to underscore the positive messages relayed in the songs in BE A FRIEND.

5 - Use the songs and the text to stress the importance of tolerance, and of learning about and appreciating all cultures and groups. This book can be a springboard into a lesson on different ethnic and cultural groups in your area, or across the country and the world.

6 - Nonfiction books like BE A FRIEND are a great way to satisfy curiosity and learn more about the world. Encourage students to keep lists of subjects they want to know more about. Then have them use these lists when they visit the library and make their selections.

COMPREHENSION

1 - What instrument is the most important in African music?

2 - Where did most of the people who were brought here as slaves come from?

3 - How did music help the people who were brought here as slaves?

4 - What document signed by Abraham Lincoln made all slaves free men and women?

5 - What kind of music did people like Ma Rainey and W.C. Handy perform?

6 - What city is considered to be the birthplace of jazz?

7 - Name some famous jazz musicians.

8 - Who was the musician who combined spirituals and the blues to create modern gospel music?

9 - How is rap music like African praise-singing?

10 - Of the five styles described in this book, which do you like most and why?

REPRODUCIBLE ACTIVITY SHEETS

The activity sheets on the next three pages are designed to enhance children's appreciation for nonfiction literature and to help them use the genre for knowledge building and personal enjoyment.

Name _____ Date _____

Have you ever thought about how and where so much of the popular music you love got started? Read the first two paragraphs of BE A FRIEND, THE STORY OF AFRICAN AMERICAN MUSIC and you'll begin to find some answers.

"As far back as we can know, music was almost as much a part of African life as speaking. There was music when a person was born, and music when a person died. There was music for worship, and music to celebrate homecomings from war. There was happy music to welcome guests and to celebrate harvests of food. And, of course, there was music just for the joy of making music.

"Telling stories musically was very important to Africans. Every village had its special musicians and poets who would pass on the history of the village in song. They would also sing praises about their leaders or special visitors. Sometimes they would just sing about their feelings. For Africans, music was a way to tell each other what they were thinking."

Answer the following questions about the beginning of the book BE A FRIEND, THE STORY OF AFRICAN AMERICAN MUSIC:

1. What are some of the occasions for which African people made music? Circle these in the first paragraph in the selection above.

2. What events have you attended where music was played? Did the music make the events more special?

_____

_____

_____

3. Why were musicians so important in African villages? _____

_____

_____

_____

4. Do you think modern music helps to tell the story of our society today? Give reasons for your answer.

_____

_____

_____

5. Can you think of any modern songs in which a story is told? Name one or two. _____

_____

_____

_____

Borrow your school's copy of BE A FRIEND and become an "expert" in African American music. Share your knowledge with your family and friends while sharing some good music.

FINDING BOOKS

ACTIVITY SHEET

Name _____ Date _____

Do you ever wonder where you can find an answer to a question? Or how you can learn more about a new subject that interests you? Your library is the answer. Below are some topics that might interest someone who wants to learn more about African American music and history. Look in the card catalog and write the name and author of a book that is about that subject.

1. JAZZ
   Title: _____ Author: _____

2. SLAVERY
   Title: _____ Author: _____

3. MUSICAL INSTRUMENTS
   Title: _____ Author: _____

4. BESSIE SMITH
   Title: _____ Author: _____

5. CIVIL WAR
   Title: _____ Author: _____

6. GOSPEL MUSIC
   Title: _____ Author: _____

7. WEST AFRICA
   Title: _____ Author: _____

8. BLUES MUSIC
   Title: _____ Author: _____

9. SCOTT JOPLIN
   Title: _____ Author: _____

10. CIVIL RIGHTS
    Title: _____ Author: _____

BE A FRIEND WORDSEARCH

Name _____ Date _____

B	M	T	O	R	A	P	P	R	A	I	S	E	R
M	L	R	X	S	A	L	R	A	G	T	I	M	E
A	H	U	S	A	P	P	R	L	L	O	J	M	S
J	A	M	E	I	N	T	G	G	A	A	S	Z	P
O	R	P	G	S	C	H	O	R	U	S	Y	Z	O
S	M	E	U	T	M	O	S	I	T	T	N	O	N
A	O	T	I	T	X	L	P	H	M	I	C	J	S
X	N	O	T	E	V	L	E	A	U	N	O	A	E
O	I	Y	A	R	M	E	L	R	S	G	P	Z	R
P	C	M	R	A	O	R	A	V	I	T	A	Z	N
H	A	R	H	Y	T	H	M	E	C	N	T	V	Y
O	I	M	P	R	O	V	I	S	A	T	I	O	N
N	B	E	A	T	W	V	E	T	U	N	O	Q	R
E	R	P	L	A	N	T	A	T	I	O	N	S	T
Y	S	P	I	R	I	T	U	A	L	J	O	Z	L

Can you find these words?

BLUES
CHORUS
GOSPEL
GUITAR
HARMONICA
HARVEST
HOLLER
IMPROVISATION
JAZZ
MOTOWN
MUSIC
PLANTATION
PRAISE
RAGTIME
RAP
RESPONSE
RHYTHM
SAXOPHONE
SPIRITUAL
SYNCOPATION
TOASTING
TRUMPET

WordSearch answers can be found on p. 8

SUGGESTIONS FOR TEACHING IN CONTENT AREAS

WRITING AND READING

- Have students visualize what life would have been like for the West Africans brought to the southern plantations as slaves. As an assignment, have them read a book that describes this life, then have them write a journal that includes what a few days of that life might be like.

- The praise-singers of Africa were poets. Have students write their own poem that praises a person they admire, or even themselves.

- Rap is one of the most popular forms of music for young people today. But rap is largely poetry put to a beat. As an assignment, have students write a rap song that tells about something going on in their lives. Have them perform their raps for the class. Then have the students as a group work on a rap song that tells about your class and the people in it. Perform your class rap for the entire school!

MUSIC

- Check out some recordings of African music from the library and play them for your students. Have some students re-create the sounds and rhythms of this music with some instruments that are available.

- The music for "Great Day," a famous spiritual, is included in BE A FRIEND. Find some other famous spirituals.

- Music teachers may want to give a "Be a Friend" concert using the songs from this book. The second side of the audiocassette can be used for background music.

SOCIAL STUDIES AND HISTORY

- Create a bulletin board about West Africa with the help of students. Place a large map of Africa with the area of West Africa highlighted. Have students draw pictures of musical instruments, art objects, clothing, etc., that are typical of West Africa.

- Using BE A FRIEND, have students create a timeline of the music and history of African Americans with important years highlighted.

ART AND DRAMA

- Have students draw their own illustration for their favorite style of music. Have them design a poster, using this drawing, to promote this style of music.

- Select one of the famous musicians from BE A FRIEND. Have two students research this person. Then have them write up a list of questions they would like to ask that person. Have the students present a dramatic "interview" with that person, with one acting as the interviewer and the other as the famous person being interviewed.

SCIENCE

- Many African Americans have been great inventors, including some who were slaves. Have students research a famous African American inventor and then tell the class what they learned about this person.

VALUES

- The book BE A FRIEND contains music with a message. Assign each of these "message" songs to a different student. Have each student explain what the song's message is and why that message is important.

- This book should give children of all backgrounds a better understanding and appreciation for the history and contributions of African Americans. Multicultural understanding is an important antidote to prejudice. Have each student research a culture or ethnic group that is different from his or her own. Have them write reports on what they learned about these groups and how these groups have made contributions to our society.

GLOSSARY

The following words and phrases are used in BE A FRIEND.

Be-bop jazz: A style of jazz that started in the 1940s. It's known for its fast rhythm patterns and heavy use of improvisation. Some of the best-known be-bop musicians were Charlie Parker, Dizzy Gillespie and Miles Davis.

Blues: Usually slow, sad songs that talk about everyday life. Blues are generally sung by a single person with one instrument, like a guitar or harmonica. The blues started in the country, but soon spread to the cities where it turned into Rhythm and Blues.

Call and response: A special style of singing that began in Africa. One person sings a line, then a chorus sings a line back to him. The call and response style shows up in many kinds of African American music, including field hollers, blues, gospel and rap.

Chorus: A group of singers.

Field holler: A kind of song that slaves often sang as they worked in the fields on plantations. Field hollers were sung by groups of slaves in a "call and response" style.

Gospel: Religious music with a jazz and blues influence.

Improvisation: The act of making changes or adding to a piece of music as you're playing it. Improvisations are usually never the same twice in a row. Improvisation is a main part of jazz music.

Jazz: A free-form style of music that's known for using complicated rhythms and syncopation. Jazz comes in many different styles, including ragtime, Dixieland and be-bop. Many jazz pieces contain a lot of improvisation. Jazz grew in part out of the blues. It also owes a lot to the drums and complex rhythms of African music.

Motown: A kind of music that was popular in the 1960s. Like rhythm and blues and rock 'n' roll, Motown grew out of blues music. Some famous Motown groups include the Supremes, the Jackson Five and the Temptations.

Plantation: A large farm in the South before the Civil War where cotton and other crops were grown. Most slaves worked on plantations.

Praise-singers: Singers and storytellers in Africa who make up songs and poems telling heroic tales of their leaders. The storytelling of praise-singing became part of the blues and rap.

Ragtime: One of the earliest styles of jazz music. Ragtime is played on the piano. It's fast, upbeat music that uses lots of syncopation. Probably the most famous ragtime composer was Scott Joplin.

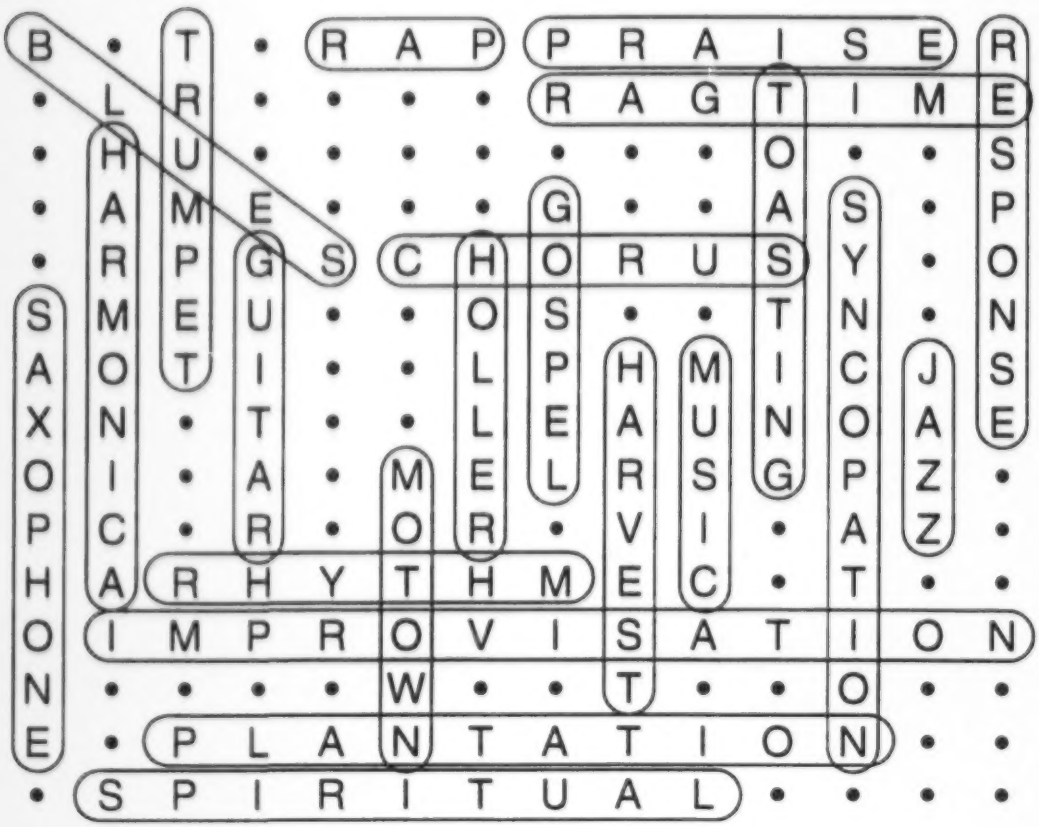
Rhythm and Blues, or R&B: A louder, harder-edged style of blues music. R&B singers often use electric guitars, instead of non-electric instruments. Rock and roll music grew out of R&B. Some of the best-known R&B performers include Muddy Waters and B.B. King.

Spiritual: A type of music that developed during slavery. Many spirituals are religious songs. They helped people get through the pain of slavery. Other spirituals are songs about escaping from slavery.

Syncopation: A special kind of rhythm or beat that is found in jazz music. Syncopation happens when the accent is placed between the strong beats, on the "off" beat. It helps give jazz its unique sound.

Toasting: A music style, similar to rap, where the singer speaks or sings very quickly. Toasting comes from Jamaica and has its roots in Jamaican reggae music.

ANSWER TO WORDSEARCH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• L R • • • • R A G T I M E
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• A M E • • • G • • A S • P
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O I • A • M E L R S G P Z •
P C • R • O R • V I • A Z •
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O I M P R O V I S A T I O N
N • • • • W • • T • • O • •
E • P L A N T A T I O N • •
• S P I R I T U A L • • • •

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BE A FRIEND
THE STORY OF AFRICAN AMERICAN MUSIC
in Song, Words and Pictures

Be A Friend is a sensitive, well-written, and well-researched introduction to America's genuine classical music—the music of African Americans."

Prof. Henry Louis Gates, Jr.
Harvard University, Afro-American Studies
Author of *Colored People*

"Stanley deftly captures in an easy-to-read and no-nonsense way the basic elements of black music history. *Be A Friend* is aptly named. It should be required reading for young people."

James Michael Brodie
Author of *Created Equal: The Lives and Ideas of Black American Innovators*

"Lee Stanley's *Be A Friend* will give children a sense of the enormous cultural diversity that textures our American life."

Prof. Ronald M. Radano,
University of Wisconsin Madison
Afro-American Studies and Music

"*Be A Friend* captures the good will of African American music and provides a needed historical glance at an art form that is still shaping the world."

Clifton Taulbert
Author of *Once Upon a Time When We Were Colored*

"What a marvelous way to present knowledge and enjoyment at the same time."

Prof. Richard Davis
University of Wisconsin Madison School of Music

Leotha Stanley (you can call him Lee!) is a musician and teacher as well as a full-time firefighter/paramedic. He conducts a gospel choir, plays keyboard for a jazz band and leads music workshops for elementary school children. Lee lives with his wife and four children in Madison, Wisconsin.

Henry Hawkins has been a professional artist and teacher for more than 20 years. His work in art education has won honors, including the NAACP Unsung Hero Award for outstanding service in education. Henry grew up in Montgomery, Alabama, and now lives in Madison, Wisconsin.

What you'll find inside:

- Chapters on Spirituals, Blues, Jazz, Gospel, Rap
- Eight original songs and arrangements
- Colorful illustrations and historical photographs
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